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SICUT PATRIBUS SIT DEUS NOBIS

BOSTONIA CONDITA A.D. 1630.

By Joshua Bates, Esq.

Received Sept. 15. 1859 . No. 31026

COMPENDI-
OLVM MVSICÆ,
pro incipientibus.

PER MAGISTRVM
Henricum Fabrum conſcriptum, ac
nunc denuo, cum additione
alterius Compendioli
recognitum.



NORIBERGAE,
In Officina Typographica Chri-
ſtophori Heuſleri.

M. D. LXXIII.

OPTIMÆ SPEI PVERIS,

MARTINO, NICOLAO ET IOSVÆ Medleris, Clariſsimi & Doctiſsimi uiri Doctoris Nicolai Medleri filijs, M. Henricus Faber S. D.

RECtè admonet Horatius in arte poëtica, de præceptis, qualia eſſe debeant, cùm inquit: Quicquid præcipies eſto breuis, ut citò dicta percipiant animi dociles, teneantq; fideles. Quod maxime in pueris iam artium radices primoribus labris deguſtantibus obſeruandum exiſtimo. Nam ut infirma ipſorum ingenia, præceptionum nimia prolixitate obruuntur: ita uiciſsim multum ea adiuuari experientia docet, quando prima principia nude & breuiter fuerint propoſita. Hæc enim, quum ſæpiſsime propter breuitatem poſsint repeti, melius diſcuntur, & tenacius deinde inhærent memoriæ. Adde quod puerilis illa ætas profectum exiguum in aliquo ſtudio ſentiens, ualde delectetur, & quaſi calcari addito, ad maiora tantò alacrius pergat. Quare, ut pueri noſtræ fidei commiſsi, in inferioribus claſſibus (maioribus n. hæc præcepta copioſius tradi neceſſe eſt) ad Muſicæ ſtudium inuitarentur, operæ precium me facturū putaui, ſi uſitatiſsima quæq; canendi præcepta, eorum captui accommodata congererem. Hanc autem meam operam, uobis optimi pueri inſcribo, ut uos quoq; adhorter ad ſtudia, quæ fœliciter incœpiſtis. Deus optimus maximus ea fortunet, atq; ad Reipublicæ, & Eccleſiæ utilitatem gubernet. Bene ualete. Brunſuigæ 4. Calendas Auguſti, M. D. XLVIII.

Quid eſt Muſica?

Eſt bene canendi ſcientia.

Quotuplex eſt Muſica?

Duplex.	*Choralis &*
	Figuralis.

Quid eſt Muſica Choralis?

Quæ ſimplicem & uniformem in ſuis Notulis *ſeruat menſuram.*

Quid eſt Muſica Figuralis?

Quæ diuerſam figurarum quantitatem iuxta uaria præſcripta ſigna exprimit.

Quot ſunt præcipua capita, quibus tyro opus habet?

Quinq;	*Clauis,*
	Vox,
	Cantus,
	Mutatio &
	Figura.

Primum

PRIMVM CA-
PVT DE CLAVIBVS.

Quid eſt Clauis?

Eſt uocis formandæ index.

Quot ſunt Claues?

Viginti. *Atq; ex ſequenti figura, quæ uulgo Scala dicitur, patent.*

Scala diuiditur in literas.

Geminatas & excellentes,
ee la
—dd—la—ſol—
cc ſol fa
—bb—fa ♮ mi—
aa la mi re

Minores, & accutas,
—g—ſol—re—vt
f fa vt
—e—la—mi—
d la ſol re
—c—ſol—fa—vt
b fa ♮ mi
—a—la—mi—re
G ſol re vt

Maiores & graues voces,
—F—fa—vt— 4. fina. G F E D
E la mi
—D—ſol—re—
C fa vt
—♮—mi—
A—re
—Γ vt—

Quot ſunt claues ſignatæ ?

Quinq;.

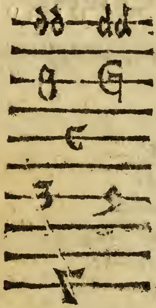
Γ ut, F fa ut, C ſol fa ut, g ſol re ut, & dd la ſol.

Quare dicuntur ſignatæ ?

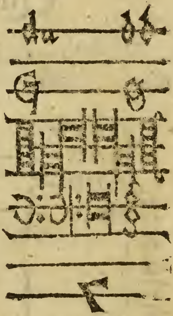
Quia hæ ſolæ in cantus exordio expreſſæ ponuntur.

Quomodo ſignantur ?

In cantu Chorali ſignantur ſic:



In cantu uero figurali hoc modo:



Et ponuntur omnes in linea, diſtantq; inter ſe per quintam, præter F ab Γ per ſeptimam.

Caput ſecundum de vocibus.

Quid eſt vox ?

Eſt ſyllaba qua clauium Tenor exprimitur.

Quot ſunt voces ?

Sex. Vt, re, mi, fa, ſol, la.

Quotuplices ſunt voces?

Duplices. Inferiores & ſuperiores.

Quæ ſunt inferiores?

Quibus utimur quando cantus aſcendit, & ſunt: ut, re, mi.

Quæ ſunt ſuperiores?

Quibus utimur quando cantus deſcendit, & ſunt: la, ſol, fa.

In quótuplici ſunt diferentía?

In triplici.

ut, fa,		*molles*		*mollem*	*red-*
re, ſol	*dicun-*	*naturales*	*qa*	*mediocrẽ*	*dũt ſo-*
mi, la,	*tur*	*duræ*		*durum*	*num.*

Sufficiunt ne hæ voces ad omnem cantum modulantum?

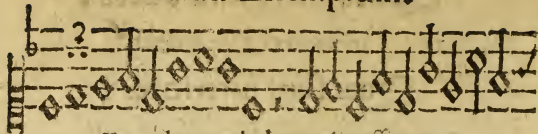
Ita, quia in mutationibus ſubinde repetuntur.

Exemplum.

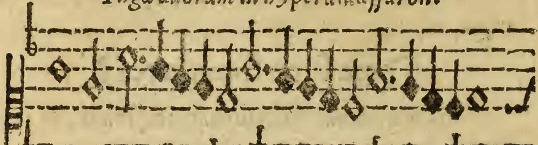


Fuga duorum in uniſono.

Aliud Exemplum.



Fuga duorum in hyperdiateſſaron.



Quantum ad Choralem cantum attinet, pauca exempla ſubiungam, cùm pueri noſtri ſatis exerceantur in cantilenis, quarum uſus in templo exiſtit. Illiq; exercitio hæc præcepta addi uolo, eò, quòd utrique Muſicæ ſunt communia.

Caput tertium, de Cantu.

Quid eſt Cantus?

Eſt apta ſex uocum muſicalium digeſtio.

Quotuplex eſt cantus?

Triplex: *Mollis, Durus, & Naturalis.*

Mollis	*eſt qui habet*	*ut in F, & fa in bfa♮mi.*
Durus		*ut in G, & mi in bfa♮ mi.*
Naturalis		*ut in C, & non attingit b.*

Caput quartum de Mutatione.

Quid eſt Mutatio?

Eſt uocis in uocem in eadem claue uniſona uariatio.

Quot traduntur regulæ de Mutatione?

Quatuor.

Prima regula.

Omnis mutatio aſcendendo fit per Re, deſcendendo uerò per La.

Secunda.

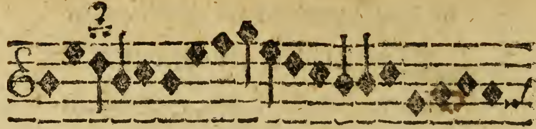
In cantu Naturali prorſus nulla fit mutatio, quia perpetuo in ſex uocibus uerſatur.

Tertia.

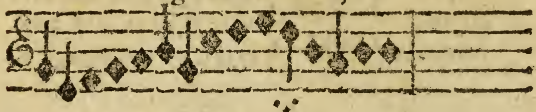
In cantu Duro mutamus tribus clauibus, ſcilicet, a, e, & d.

In a &	*e*	*ſumimus*	*la deſcendendo*
	d		*re aſcendendo.*

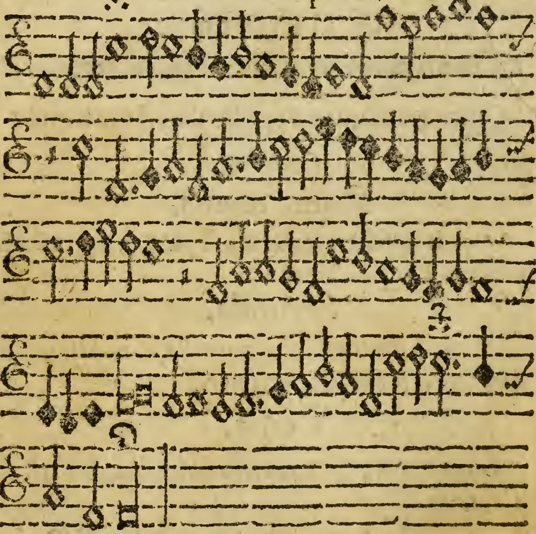
Exemplum.



Fuga duorum in Vniſono.



Aliud Exemplum.



Quarta Regula.

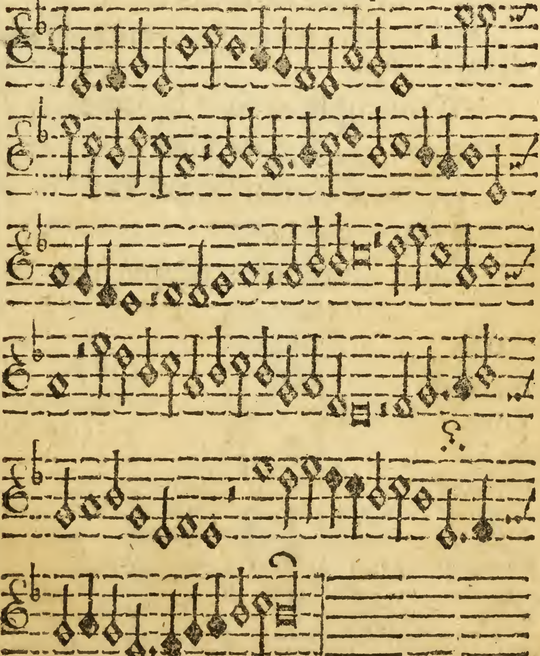
In cantu molli ſimiliter tribus clauibus mutamus, ſcilicet, d, g, & a.

In d & { a / g } ſumimus { la deſcendendo. / re aſcendendo.

Sequitur Exemplum.



Aliud Exemplum.



Caput Quintum de Figuris.

Quid eſt Figura?

Eſt ſignum uocis & ſilentij.

Quotuplex eſt figura?

Duplex. *Vocis & ſilentij.*

Quæ eſt figura vocis?

Nota.

Quid eſt Nota?

Eſt Character, ſecundum quem uox & ſonus in Cantu formantur.

Quotuplices ſunt Notæ?

Duplices. *Simplices & ligatæ.*

Quæ dicuntur ſimplices?

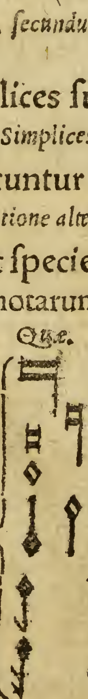
Quæ abſq; colligatione alterius notæ ponuntur.

Quot ſunt ſpecies ſimplicium notarum?

Octo. *Quæ.*

Maxima
Longa
Breuis
Semibre uis
Minima
Semimi- nima
Fuſa
Semifuſa

Quæ tali figura pingitur,



8, 4, 2, 1 ualet tactibus

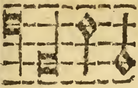
& in hoc ſigno ₵ 2, 4

8, 16 tactu menſurantur

Da Regulas de notis ſimplicibus?

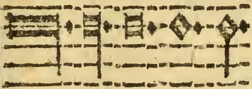
Prima regula.

Idem eſt Notis ſimplicibus, cùm cauda ſurſum uel deorſum trahitur, hoc modo:



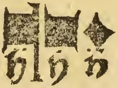
Secunda.

Punctus à tergo Notulis aſſcriptus, dimidio eas ualore adhuc auget, ut:

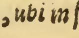


Tertia.

Sub Nota colorata duæ uirgulæ poſitæ, eam albam eſſe demonſtrant.

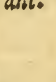


Quarta.

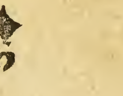
Hoc ſignum  *ſupra uel infra Notas ſcriptum, indicat locum, ubi in fugis ſequens uox incipiat & deſinat.*

Quinta.

Figura duabus deſcripta caudis, nullam habere putatur, ut:



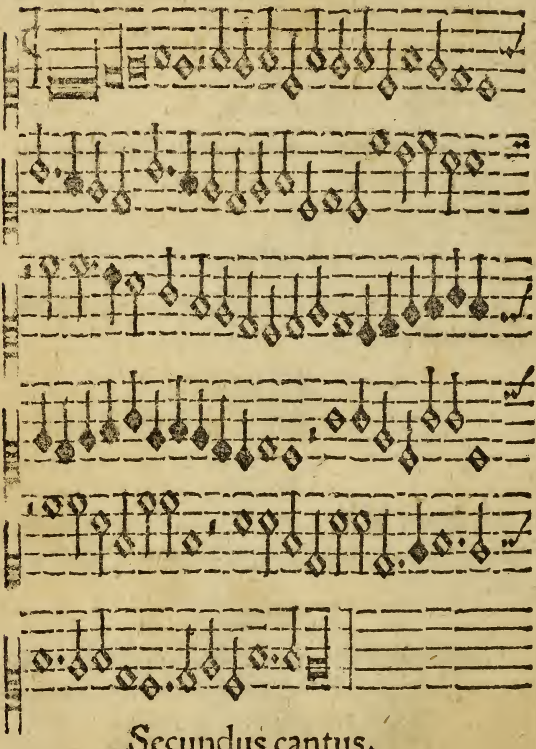
Item, quando uirgula per caudam ducitur, ut:



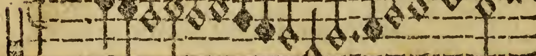
Sequitur Exemplum.

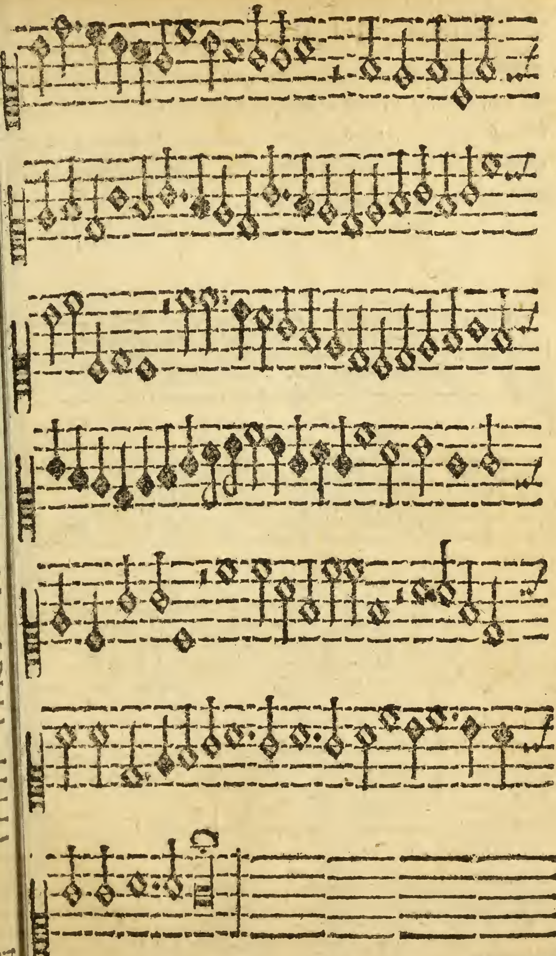
Exemplum ſimplicium Figurarum.

Primus Cantus.



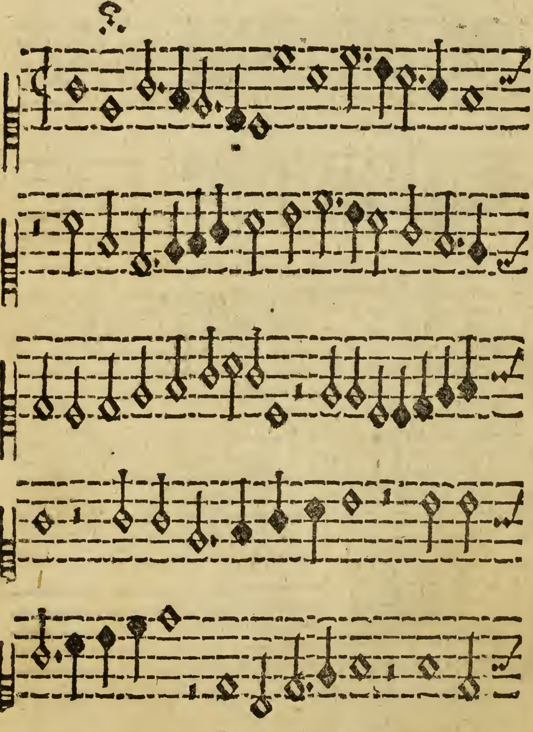
Secundus cantus.

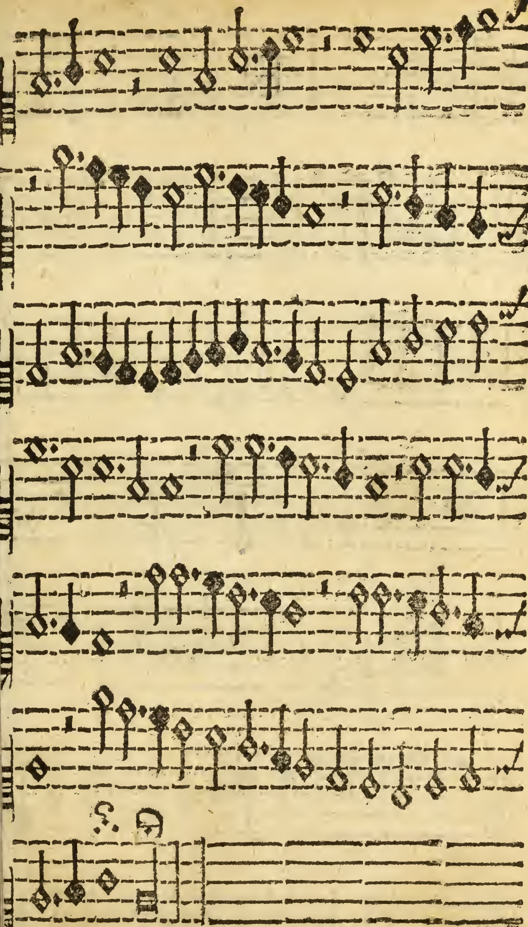




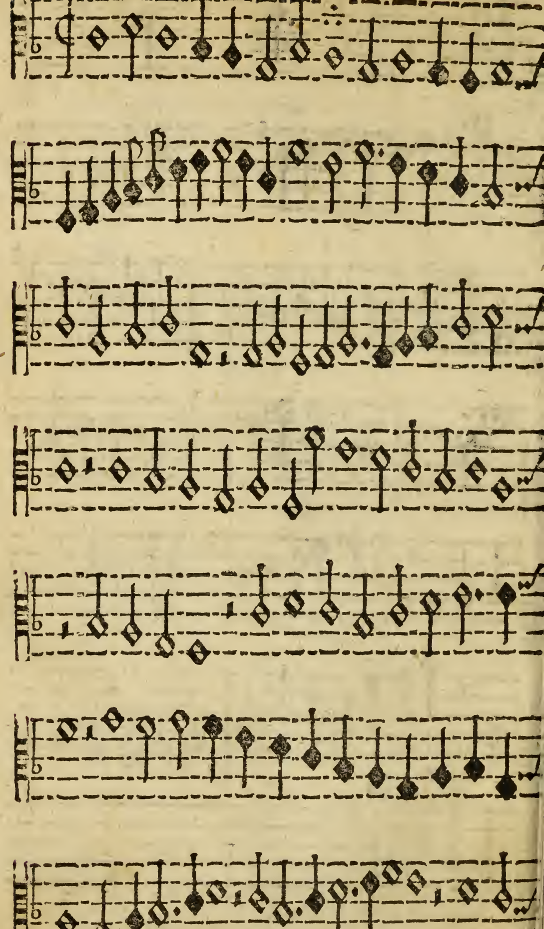
Vt tyro-

Vt tyrones in his Notarum figuris melius exerceantur, addam adhuc duo exempla, in quibus duæ uoces ex una canunt. Nam eiuſmodi concentus, meo quidem iudicio, incipientibus optimè conuenit. Rudiores enim cùm ita aliorum ductum ſectantur, ſimul poterunt moneri, quomodo ſit cantandum.





B





Quæ dicuntur ligatæ?

Cùm duæ uel plures ſimplices notæ per uirgulam in dextra uel ſiniſtra parte coniunguntur. Atq; communiter ligaturæ uocantur.

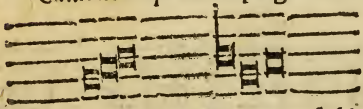
Quotuplex eſt ligatura?

Duplex.

Recta & obliqua.

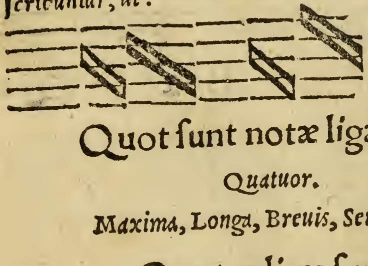
Quæ eſt recta?

Cuius notæ quadrato pinguntur corpore, ut:



Quæ dicitur obliqua?

Quando notulæ oblongo & tranſuerſo corpore ſcribuntur, ut:



Quot ſunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices ſunt?

Triplices.

Initiales, Mediæ & Finales.

Quæ

Quæ dicitur initialis?

Prima nota ligaturæ.

Quæ dicitur finalis?

Vltima nota ligaturæ.

Quæ dicitur media?

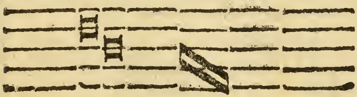
Quælibet nota inter primam & ultimam poſita.

Quot traduntur regulæ de initialibus?

Quatuor.

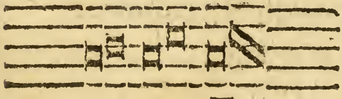
Prima regula.

Prima carens cauda longa eſt pendente ſecunda.



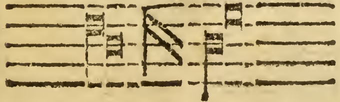
Secunda.

Prima carens cauda breuis eſt ſcandente ſecunda.



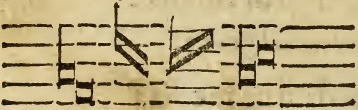
Tertia.

Eſtq; breuis caudam ſi læua parte remittit.



Quarta.

Semibreuis fertur, ſurſum ſi duxerit illam, unà cum proxima ſequente.

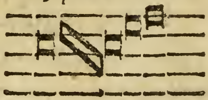


Quot traduntur regulæ de mediis?

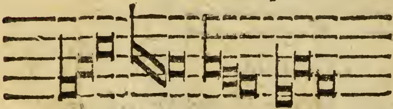
Vna tantum.

Quæ?

Quælibet è medio breuis eſt, una excipienda, Scilicet, ſequens initialem, quæ in ſiniſtro latere caudam ſurſum protendit.



Exceptio.

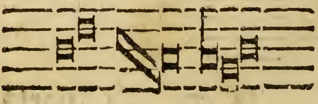


De finalibus quot traduntur regulæ?

Tres.

Prima regula.

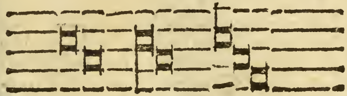
Vltima conſcendens breuis eſt quæcunq; ligata.



Secunda,

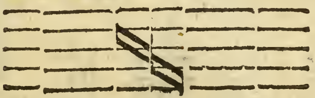
Secunda.

Vltima dependens quadrangula ſit tibi longa.



Tertia.

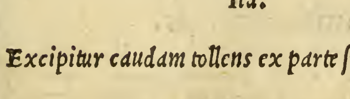
Eſt obliqua breuis ſemper finalis habenda.



Habent ne hæ regulæ exceptionem?

Ita.

Excipitur caudam tollens ex parte ſiniſtra.



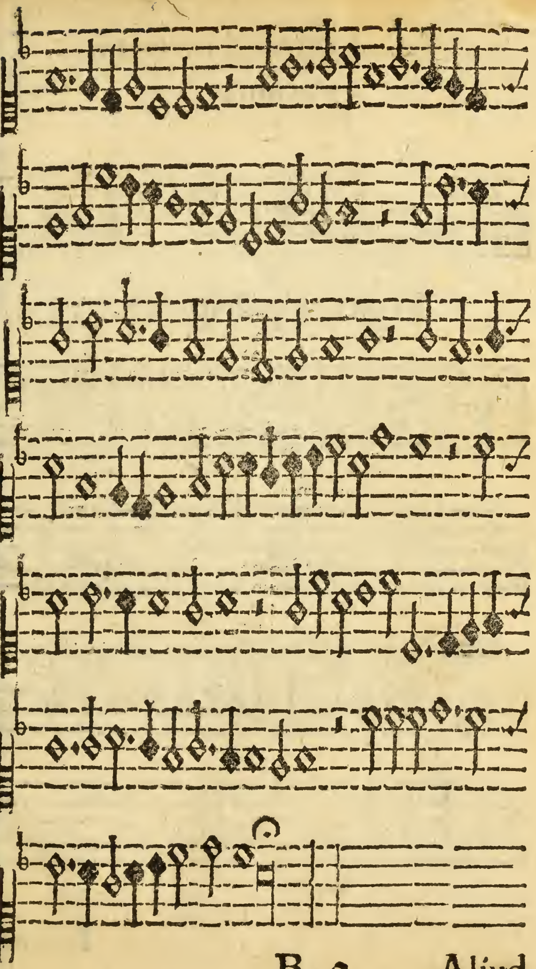
Exemplum de Ligaturis.

Primus cantus.

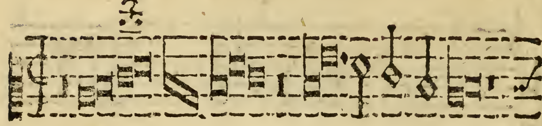


Secundus cantus.

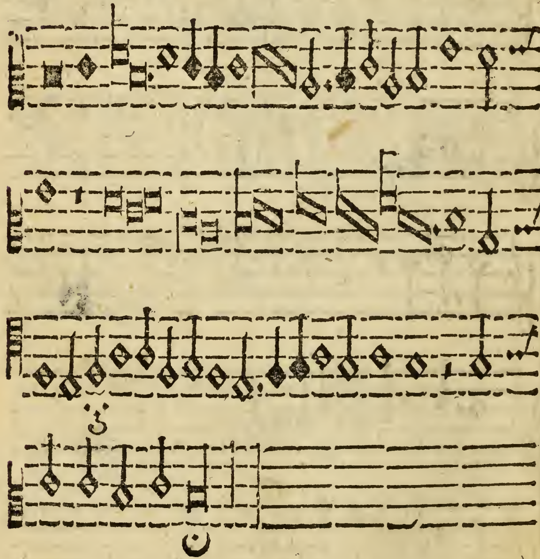


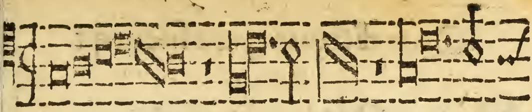


Aliud Exemplum trium vocum.

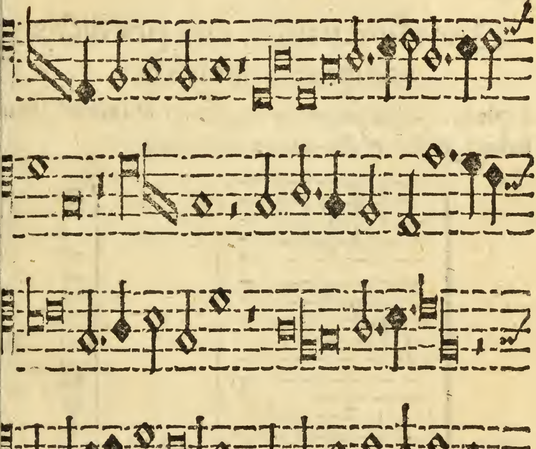


Fuga in Epidiapente.





Infima vox.



Quæ

Quæ dicitur figura ſilentij?

Pauſa.

Quid eſt Pauſa?

Eſt *taciturnitatis ſignum, tempus ſilentio menſurans.*

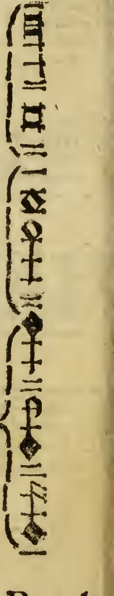
Quot ſunt pauſæ, quæ prædictis notulis correſpondent?

Septem. Quia ſingulæ notæ, præter Maximam, ſuas habent pauſas, quibus ualore conueniunt.

Hæc pauſa



æqui-ualet.



Regula

Regula.

Poſteriores duæ pauſæ, propter nimiam uelocitatem, raro uſurpantur.

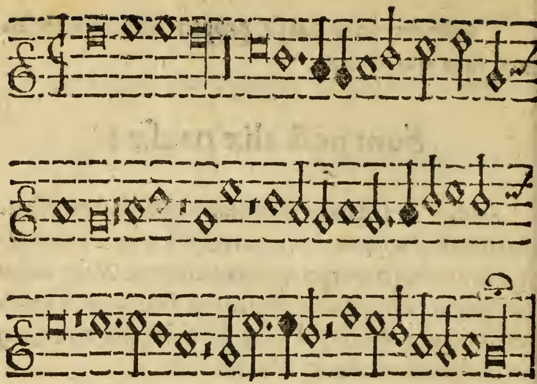
Sunt ne & aliæ pauſæ?

Sunt. Sed in cantu communi nullum habent uſum. Ideo non eſt opus eas hoc loco recēſere, cùm tantùm uulgaria canendi præcepta tradere uoluimus. Obiter autem obſeruent pueri, generalem pauſam dici: quando hemiciclus cum puncto ſupra notas ſcribitur, hoc modo, atq; ceſſationem omnibus uocibus inducit.

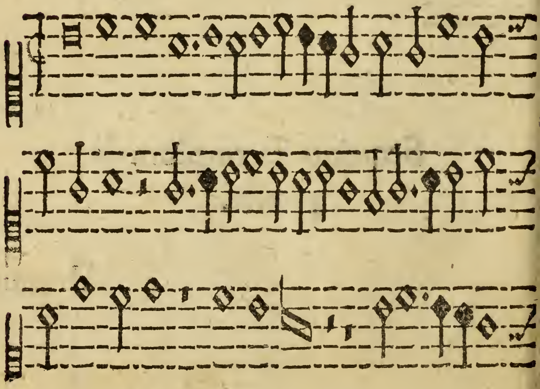


Sequitur Exemplum de pauſis.

Primus Cantus.

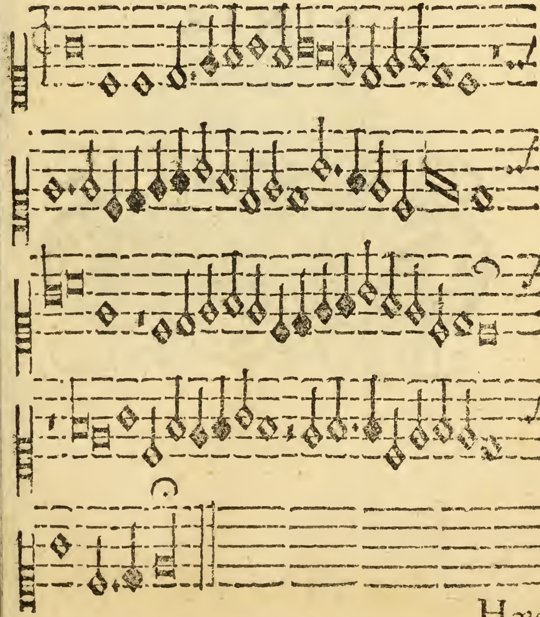


Secundus cantus.





Tertius cantus.



Hæc

Hæc communiora Muſices præcepta pro compen- dio ſufficere tyronibus arbitror, ſi tantùm frequens ex- ercitium acceſſerit. Sed hoc fidelibus commito præce- ptoribus, qui ut exerceantur pueri, plura exempla ad- dere poſſunt, præſertim cùm ſint excuſſæ duarum uocum cantilenæ, ex quibus faciliores non incommode incipi- entibus proponentur. Bene uale amice Lector, & hanc noſtram operam boni conſule.

FINIS.

BREVISSIMA RVDIMENTA

MVSICAE PRO INCIPIENTIBVS.

C

QVID EST MVSICA?

Eſt certa cantandi ſcientia.

Quotuplex eſt Muſica?

Duplex. { *Choralis &* / *Figuralis.* }

Quid eſt Muſica Choralis?

Eſt plana & quæ ſimplicibus notis conſtat.

Quare dicitur Choralis?

Quia uſus eius quotidie in Choro eſt.

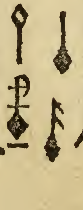
Quid eſt Muſica figuralis?

Quæ figuratis notis, uarijs figuris & ſignis conſtat.

Quot ſunt figuræ notarum?

Octo:	Quid ualent?	
Maxima	8	*Tactus*
Longa	4	*Tactus*
Breuis	2	*Tactus*
Semibreuis	1	
Minima	2	*Vnum tactum*
Semiminima	4	*Vnum tactum*
Fuſa	8	*Vnum tactum*
Semifuſa	16	*Vnum tactum*

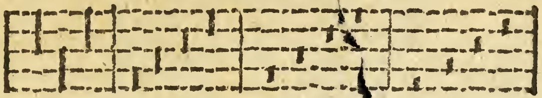
Quomodo ſignantur?



Quot

Quot ſunt pauſæ communes ?

Quatuor.



Longa, Breuis, Semibreuis, Minima.

Quot ſunt voces in Muſica ?

Sex.

Quæ? { *la*, *ſol*, *fa*, *mi*, *re*, *ut*

Quot ſunt ſuperiores ?

Tres.

Quæ? { *la*, *ſol*, *fa*

Quare dicuntur ſuperiores ?

Quia ipſis deſcendendo utimur in mutatione.

Quot ſunt inferiores?

Tres.

Quæ? { *mi*
re
u }

Qua e dicuntur inferiores?

ia illis aſcendendo utimur.

Quotuplex eſt cantus?

Triplex. { *Naturalis*
bduralis
bmollaris. }

Quid eſt cantus naturalis?

Qui nullum b fa ♮ mi attingit.

Quid eſt cantus bduralis?

Eſt quando mi in b fa ♮ mi canitur, quod ſit ubi b non ſignatur.

Quid eſt cantus bmollaris?

Quando fa in b fa ♮.mi canitur, quod ſit ubi b ſignatur.

Quot

Quot ſunt Claues in Muſica?

Viginti.

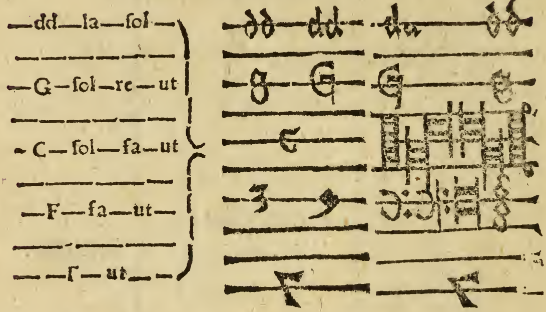
ee	*la*		
dd	*la ſol*	*Geminatæ ſiue excel=lentes.*	
cc	*ſol fa*		
bb	*fa ♮ mi*		
aa	*la mi re*		
g	*ſol re ut*		
f	*fa ut*		
e	*la mi*		
d	*la ſol re*	*Minores ſiue accute.*	
c	*ſol fa ut*		*dicuntur:*
b	*fa ♮ mi*		
a	*la mi re*		
G	*ſol re ut*		
F	*fa ut*		
E	*la mi*		
D	*ſol re*		
C	*fa ut*		
B	*mi*	*Finales* — *Maiores ſiue gra=ues.*	
A	*re*		
Γ	*ut*		

Quot ſunt claues ſignatæ?

Quinq;. *Quæ?*

Γ *ut*, F *fa ut*, C *ſol fa ut*, *g ſol re ut*, & *dd la ſol*.

Quomodo ſignantur?

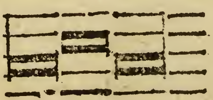


Quot ſunt notæ ligabiles?

Quatuor.
- *Maxima*
- *Longa*
- *Breuis*
- *Semibreuis.*

Quomodo ligatur Maxima?

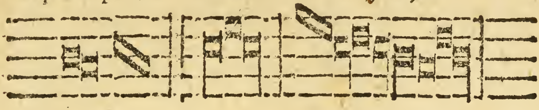
In { Principio / Medio / Fine } *Sic*



Quomodo

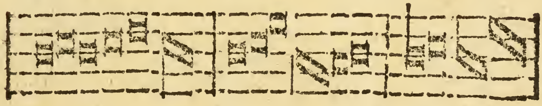
Quomodo ligatur longa?

In principio ſic: *In medio* *In fine ſic:*



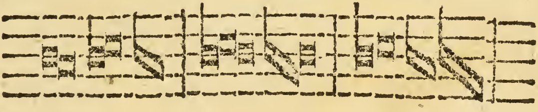
Quomodo ligatur breuis?

In principio ſic: *In medio ſic:* *In fine ſic:*



Quomodo ligatur ſemibreuis?

In principio ſic: *In medio ſic:* *In fine ſic:*



FINIS.

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OF THE
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